I was invited to an artist residency at University of Missouri by composer Carolina Heredia. As part of that residency, I spoke with students in composer Yoshiaki Onishi's Intro to Electronic Music and Composition Seminar on March 11-12, 2021.

Gahlord Dewald, creative musician

What kinds of music/sound do I make?

genre

Improvised
- Elliott Sharp
- Mark Christensen
- Gahlord Dewald
- Matthew Evan Taylor
- at Middlebury College

Composed
- Gahlord Dewald
- Kyle Motl
- at Lake George Music Festival

Experimental
- Gahlord Dewald
- at The TANK Center for Sonic Arts

Dabble
- houseplant
- beat oriented music
- structured jazz music

instruments
- double bass
- electric bass
- laptop electronics
- modular electronics
- various hardware electronics
- encapsulated electronics

performance configurations

Solo
- Solo double bass
- Solo electric bass
- Solo double bass and electronics

Duos
- Jaguar Stereo
- Ariel Zevon
- The Yes &
- ad hoc duos

Ensembles
- the le duo
- *Penelope*
- TURNmusic

Anaxagoras
- "We think because we have hands."

" Now that they have begun creating with software and computers, the styles that emerge are homogeneous because the software is universal. Without being able to know how to program, you can't break out of the technology -- just like if you don't know how to use brush and ink, you're limited."

John Maeda

"Every instrument, if it's a good instrument, is a unique aesthetic space and has an incredible amount of potential that a creative user will find new things in. It has some kind of aesthetic integrity: It has bounds that guide you towards its aesthetic character in a way."

Laurie Spiegel

George Lewis
- Voyager

Daphne Oram
- *An Individual Note*

King Britt
- Blacktronica--instagram (word is there will be public version at some point)

Lines: llllll.co
- As inclusive an electronic music forum as I have yet found.

Tara Rodgers
- *Pink Noises*

Friends & Colleagues
- Elizabeth Baker — hardware electronics and studio practices
- Greg Davis — laptop electronics and record store owner
- Danielle O'Hallisey — MIDI-driven performance practices & computer sound
- Zoë Keating — instrument and laptop performance practices
- Ken Bogdanowicz — audio plugin designer and business owner
- Bridget Chappell — experimental sound art, activist, educator
- Peter Edwards — circuit bending and electronic hardware design
- ouzlxxqlzn / Lauren Costello — instrument and electronics, narrative sound
- Benjamin Mayock — field recordings
- Ravish Momin — electronic percussion

Extensible Community of Practice

A creative practice that includes electronic music hardware

Studio Tour

Practical things

Signal routing
- Patch bays
- Mixers
- MIDI Router

Signal Level
- -10 "consumer" (cassette gear)
- +4 Line Level (studio gear)
- Instrument level
- Microphone level
- +20 Eurorack (extremely loud)

Preamps, DI, attenuation, grounding configurations

- Balanced vs Unbalanced
- Ground loops

Process Reification
- Patch bay
- DAW templates
- Studio Notebook

Experiences relevant to my electronic music creative practice

Bassist
- the bass as a role in an ensemble
  - signalling form
  - between rhythm & harmony, not often accepted as a melodic instrument
- Unique technology challenges
  - the pitch-to-MIDI conversation
  - The nature of bass sound waves being slow

Improvisor
- exploring timbre
- exploring form
- disappearing "the canon," dots on a page, blousy shirts, candelabras, "genius," etc.
  - less concerned with "authorship"

Liberal Arts
- Marlboro College
- Pattern, connection, community
- Willingness to learn and do the work, within scope of my abilities

Electronic Instrument Zone
- "usual" gear
- ease of adding in ad hoc gear
- flexible routing
  - Audio
  - MIDI
  - Control Voltage

Hardware
- Haptics and the tactile

- Tools as reification of community & individual practices
- Maintaining tools
  - Imperfection and aleatory

Process
- Sound design
  - Building up evolving layers within a sound
    - Unrelated LFOs
    - Samples/Granular/Noise
    - Envelopes and other animation
- Limitations
  - modules
  - cables
  - placement
- Control voltage design
  - Signal flow
  - Flicker and life

A personal approach to elements of music
- Pulse
- Firmament
- Focus
- Texture
- Coming Together

Surviving as a creative musician

scene
- An array of activities in different genres, with different numbers of collaborators.
- New Music
  - free improvisation & free jazz
  - experimental electronics

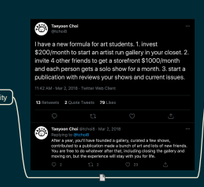
Genuinely useful tools from business
- Business Model Canvas
- "The Runway"
- Understanding Schedule C

General Resources
- The Creative Independent
- Ford Federal Direct Loans Program
- Angela Beeching's Blog

Revenue Streams
- Royalties
  - ASCAP
  - BMI
- Commissions
  - Ensembles / Soloists
  - Patrons
  - Consortia
- Performances
  - Performer/Composer
    - Caroline Shaw
    - Philip Glass
- Grants & Awards
  - Cautionary Note
- Music sales
  - Record Labels
  - Self-Produced
- Bonnie Jones Grant

Real Talk
- oh yeah covid
  - What does the Met laying off their orchestra mean for the future of classical music post-Covid?
  - Lessons for academia from the 2008 financial crash
- virtual shows
  - Gear
  - hosting/bandwidth/platform fees
  - ticket sales / revenue stream
  - Positive Examples
    - ESS
    - Bonnie Kane
    - TURNmusic Series
    - Roulette

Build your community


Taeyoon Choi
@choi
I have a new formula for art students. 1. invest $200/month to start an artist run gallery in your closet. 2. invite 4 other friends to get a storefront $1000/month and each person gets a solo show for a month. 3. start a publication with reviews your shows and current issues.
11:42 AM - Mar 2, 2018 · Twitter Web Client
13 Retweets 2 Quote Tweets 79 Likes
Taeyoen Choi @choi0 · Mar 2, 2018
Replying to @choi0
After a year, you'll have founded a gallery, curated a few shows, contributed to a publication made a bunch of art and lots of new friends. You are free to do whatever after that, including closing the gallery and moving on, but the experience will stay with you for life.

- Performance venue
- Production space
- Shared gear
- Shared audiences
- Shoulders to cry on, arms to help lift heavy loads
- Concert Series
- Community Engagement
- Increased grant opportunities as a 501c3
- Increased engagement with business community and press
- Collaborations

- Community of Sound
- AACM
- Philip Glass Ensemble
- Kinds of Kings
- Duke Ellington Orchestra
- Sang on a Can All-Stars
- Sun Ra Arkestra
- New Amsterdam
- Sleeping Giant
- Kettle Corn New Music
- International Contemporary Ensemble
- Eighth Blackbird
- Alarm Will Sound
- Wu-Tang Clan
- Fifth House Ensemble
- TURNmusic
- Experimental Sound Studio

/ A creative practice that inclu… / Extensible Community of Practi… / John Maeda / “ Now that they have begun cre…

nytimes.com/1999/07/27/science/a-conversation-with-john-maeda-when-mit-artist-shouts-his-painting-listens.html

/ A creative practice that inclu… / Extensible Community of Practi… / Laurie Spiegel / "Every instrument, if it's a g…

pitchfork.com/features/article/9002-laurie-spiegel/

/ A creative practice that includes electronic music hardware / Extensible Community of Practice / George Lewis / Voyager

eamusic.dartmouth.edu/~larry/algoCompClass/readings/george lewis/lewis.too_many_notes.pdf
paulsteinbeck.com/Paul Steinbeck_2019_George Lewis's Voyager.pdf
jstor.org/stable/1513376

/ A creative practice that inclu… / Extensible Community of Practi… / King Britt / Blacktronica--instagram (word …

music-cms.ucsd.edu/people/faculty/regular_faculty/king-britt/index.html

/ A creative practice that includes electronic music hardware / Extensible Community of Practice / Lines: llllllll.co

llllllll.co

/ A creative practice that inclu… / Extensible Community of Practi… / Friends & Colleagues / Elizabeth Baker

elizabethabaker.com

/ A creative practice that inclu… / Extensible Community of Practi… / Friends & Colleagues / Greg Davis

en.wikipedia.org/wiki/Greg_Davis_(musician)

/ A creative practice that inclu… / Extensible Community of Practi… / Friends & Colleagues / Danielle O’Hallisey

danielleoh.net

/ A creative practice that inclu… / Extensible Community of Practi… / Friends & Colleagues / Zoë Keating

zoekeating.com

/ A creative practice that inclu… / Extensible Community of Practi… / Friends & Colleagues / Ken Bogdanowicz

tapeop.com/interviews/62/ken-bogdanowicz/

/ A creative practice that inclu… / Extensible Community of Practi… / Friends & Colleagues / Bridget Chappell

bridgetchappell.com

/ A creative practice that inclu… / Extensible Community of Practi… / Friends & Colleagues / Peter Edwards

fluxfactory.org/fluxers/peter-edwards/

/ A creative practice that inclu… / Extensible Community of Practi… / Friends & Colleagues / ouzkxqlzn / Lauren Costello

ouzkxqlzn.bandcamp.com

/ A creative practice that inclu… / Extensible Community of Practi… / Friends & Colleagues / Benjamin Mayock

benjaminpmayock.com/profile

/ A creative practice that inclu… / Extensible Community of Practi… / Friends & Colleagues / Ravish Momin

ravishmomin.com

/ A creative practice that… / Process / Sound design / Building up evolving lay… / Unrelated LFOs

Generating something like the resonance that is present in an acoustic instrument. I first encountered this in a lesson with jazz pianist Hal Galper. Here's a pretty sketchy youtube video of him talking about this for a couple minutes from this point youtube.com/watch. Notice the resonance is independent of pitch or anything else, it's unique to any specific instrument.

/ A creative practice that includes electronic music hardware / Studio Tour / Electronic Instrument Zone / flexible routing

The entire lesson of having my own electronic music studio has been: signal flow. Learning how signals flow from one place to another, how I typically like them to flow, how much freedom I want to have to alter the flow etc. Signal flow can be as mundane or profound a subject as you like. I've spent most of my life working with and increasing my understanding of signal flow in a wide array of media.

/ A creative practice that includes electronic music hardware / Studio Tour / Practical things / Ground loops

If you decide to set up your own studio which mixes different kinds of electronic hardware it is only a matter of time before you begin to encounter ground loops. This PDF, though fairly technical, contains everything you need to know to resolve ground loops in most studio situations. The time spent understanding it will save days of headaches should you decide to make an electronic sound studio of your own.
web.mit.edu/jhawk/tmp/p/EST016_Ground_Loops_handout.pdf

/ A creative practice that includes electronic music hardware / Studio Tour / Practical things / Signal routing / Patch bays

As soon as your studio has more inputs/outputs than your audio interface can handle it is time to get a patch bay and/or mixer. This is something that's often resisted because it isn't a cool audio tool. But everyone who eventually gets one wishes they'd done it sooner. Complete pain to set up but worth it. Start with the inexpensive TRS 1/4" versions, get something used even. Use that to learn how to set them up and configure it for your working style.

/ A creative practice that includes electronic music hardware / Studio Tour / Practical things / Signal routing / Mixers

Mixers are great for summing signals together and also for routing signals to effects or other signal paths. Mixers can also impart a subtle character to your audio. Finding a mixer, any mixer, and getting used to how it works and how to route signals through it is something that will be useful for studio and live performance work. The Mackie VLZ series is robust, flexible, small format mixer and a good place to start. The 802VLZ is what I often use for live performance. The SSL SiX, which is also exceptionally flexible with routing, is what I use in my studio.

/ A creative practice that includes electronic music hardware / Studio Tour / Process Reification

These things transform a production or creative practice into a physical object. Taking the time to engage with the creation of these things (and re-evaluate them from time to time) has helped me fine tune my system to support the kinds of sounds I make. As tools, these things help me make better use of my time and effort.

/ A creative practice that includes electronic music hardware / Studio Tour / Process Reification / Patch bay

A patch bay sets a "normal" flow of signals. Without any cables inserted signals flow from instruments to mixers to recording media. This becomes a sort of "default" setting for the person using the studio. You can override these defaults with patch cables. How you configure your patch bay will become your "default" setup so engaging with this process is very important and influential on your work. It is worth re-examining every so often so it accurately reflects your current (and desired) work.

/ A creative practice that includes electronic music hardware / Studio Tour / Process Reification / DAW templates

I have different templates in Logic for the different kinds of production tasks I typically do: recording and mixing instruments (electronic or not-electronic), mastering audio for distribution, creating beat-oriented music, and remote recording (because I use a different interface doing remote work than I use in my studio setup). Whenever I think of an improvement to one of the templates I make a note of it in my Studio Notebook and improve the template when I have some time.

/ I was invited to an artist residency at University of Missouri by composer Carolina Heredia.

music.missouri.edu
carolinaheredia.com
yoshionishi.com/en/

/ Gahlord Dewald, creative musician

more about me me me: https://gahlorddewald.com
hear some of my sounds:
https://gahlorddewald.bandcamp.com
https://theyesand.bandcamp.com

experimental music incubator:
https://ofsound.community

/ Surviving as a creative musician / Revenue Streams / Performances / Performer/Composer / Caroline Shaw

carolineshaw.com

/ Surviving as a creative musician / Revenue Streams / Performances / Performer/Composer / Philip Glass

" Then you have to be the kind of person who goes out and plays, and some people don't. There are some very good composers that have never played in public. I'm not one of them, because I'm not that good of a composer. I have been out playing music since I was 12 years old. That's what we did. I didn't get paid that much, but at least I did get paid. Eventually I was able to make a living on it. Whether I sold the records or not, I could make a living by playing.
It still leaves the question what happens to that woman or a man who, for whatever reason, is not able to go out and play their music? They can't earn the money to perform with it. The only way they're going earn it is through the way people use it." thecreativeindependent.com/people/philip-glass-on-controlling-your-output-and-getting-paid-for-what-you-make/

/ Surviving as a creative musician / Revenue Streams / Grants & Awards / Cautionary Note

The Pulitzer is $15k. You can receive it once. On your current monthly budget, how long will that last?

/ Surviving as a creative musician / Revenue Streams / Bonnie Jones Grant

Bonnie Jones discusses the Bonnie Jones grant from a philosophical and very real perspective here:
nmbx.newmusicusa.org/bonnie-jones-grant/

I discuss it from a practical perspective here:
gahlorddewald.com/bonnie-jones-grant/

If you're only going to read one of those, read hers!

/ Surviving as a creative musician / oh yeah covid / virtual shows / Positive Examples / ESS

ess.org

/ Surviving as a creative musician / oh yeah covid / virtual shows / Positive Examples / Bonnie Kane

bonniekane.com

/ Surviving as a creative musician / oh yeah covid / virtual shows / Positive Examples / TURNmusic Series

turnmusic.org/turnon/

/ Surviving as a creative musician / oh yeah covid / virtual shows / Positive Examples / Roulette

roulette.org/group/livestream/

/ Surviving as a creative musician / oh yeah covid / What does the Met laying off their orche…

npr.org/sections/coronavirus-live-updates/2020/03/19/818378901/the-metropolitan-opera-tells-its-union-employees-they-will-not-be-paid-after-mar

/ Surviving as a creative musician / oh yeah covid / Lessons for academia from the 2008 financial crash

". . . the evidence suggests that in the public sector many of the resource cuts that have impacted faculty hiring are likely to be permanent not transitory. . . . Finally, with the employment effects of the Great Recession concentrated in the junior market and among new hires, the long-term 'prospects for faculty in the arts and sciences' appear much dimmer than would be pro- jected based on demographics and student demand." nber.org/system/files/chapters/c12863/c12863.pdf

/ Surviving as a creative musician / Build your community

sfpc.io/people/taeyoon-choi/

/ Surviving as a creative musician / Build your community / Community of Sound

ofsound.community

/ Surviving as a creative musician / Build your community / AACM

aacmchicago.org/about

/ Surviving as a creative musician / Build your community / Philip Glass Ensemble

philipglassensemble.com

/ Surviving as a creative musician / Build your community / Kinds of Kings

kindsofkings.com/epk

/ Surviving as a creative musician / Build your community / Duke Ellington Orchestra

https://doi.org/10.2307/4134056

/ Surviving as a creative musician / Build your community / Bang on a Can All-Stars

bangonacan.org/about_us

/ Surviving as a creative musician / Build your community / New Amsterdam

npr.org/2008/05/29/90951497/a-new-label-for-musics-new-blood

/ Surviving as a creative musician / Build your community / Sleeping Giant

sleepinggiantcomposers.com

/ Surviving as a creative musician / Build your community / Kettle Corn New Music

kettlecornnewmusic.com/about

/ Surviving as a creative musician / Build your community / International Contemporary Ensemble

iceorg.org/about-1

/ Surviving as a creative musician / Build your community / Eighth Blackbird

eighthblackbird.org/about/biography/

/ Surviving as a creative musician / Build your community / Sun Ra Arkestra

This article is from 1968: downbeat.com/archives/detail/sun-ra-probing-space

/ Surviving as a creative musician / Build your community / Alarm Will Sound

alarmwillsound.com/about/

/ Surviving as a creative musician / Build your community / Wu-Tang Clan

stopthebreaks.com/independent-case-studies/how-the-wu-tang-clan-revolutionised-rap-business/

/ Surviving as a creative musician / Build your community / Fifth House Ensemble

fifth-house.com/about

/ Surviving as a creative musician / Build your community / TURNmusic

turnmusic.org/contemporary-chamber-music-vermont/

/ Surviving as a creative musician / Build your community / Experimental Sound Studio

ess.org/about

/ Surviving as a creative musician / General Resources / The Creative Independent

A product of subscription platform Patreon, they have a collection of useful interviews so you can see how other artists are doing things. thecreativeindependent.com/making-a-living/

/ Surviving as a creative musician / General Resources / Ford Federal Direct Loans Program

If you have college debt I highly recommend taking a look at this program. studentaid.gov/help-center/answers/article/federal-direct-loan-program

/ Surviving as a creative musician / General Resources / Angela Beeching's Blog

Beeching is the best of the "music career guide" people out there. Her blog is free. angelabeeching.com/blog/